CHAPTER 4
THE ROMANTIC REBELS

Twentieth Century with increasing commercialization ushered in an age of moral perplexity, uncertainty, and confusion. Devastating effects of two World Wars destructed old culture, ethics, and values. To become modern people weaned themselves from religion and spiritualism which led to anxiety, depression, and dejection. Simultaneously, scientific spirit, rationalism, skepticism, and growing intellect questioned accepted beliefs, concepts, conventions, and principles. The adults reared in such environment rebelled against authoritarian pattern of family as they suspected all the manifestations of authority. Refusing to accept any restraint and control these adults started to run thoughtlessly after their whims and romantic notions. In present endeavour these young and revolutionary spirits have been called Romantic Rebels.

Cecily Saunders, Donald’s fiancée in Soldiers’ Pay, is a beautiful and fragile girl. She got engaged to him when he was going to join World War I. That time engagement with an army officer was a matter of pride. In the novel the first reference to Cecily comes through Gillian and Mrs. Powers when they look at her picture and her letter to Donald. She asks Gillian why he thinks that she will not accept the seriously wounded soldier. Gillian replies:

‘Why, I tell you I seen that letter: all the old bunk about knights of the air and the romance of the battle, that even the fat crying ones outgrow soon as the excitement is over and uniforms and being wounded ain’t only not stylish no more, but it is troublesome.’ (35)

Thus, in the very beginning of the novel Gillian highlights the contrast between the romantic picture of war in the adolescent's imagination and the bitter gruesome reality of war. Donald is wounded so badly that he is no better than a dead man, and he has become alienated both from himself and the world. He has lost his eyesight. Moreover, he is unable to connect his present with past and his vegetable
existence with his living. Even his father considers him “invalid as an insentient almost non-existent thing” (126).

Cecily is described as a sexless, vain, and epicene beauty, but still she is provocative. Firstly, she attracts the lecherous Januarius Jones, and then repulses his advances. She surrenders once to the sophomoric George Farr, and she runs away from the place crying. After that she tortures him by flirting with other men. In the beginning of the novel Faulkner describes Cecily’s entrance, and behaviour in the rector's house in such a manner that it tells a lot about her:

'Good morning, Uncle Joe', in her throaty voice, crossing the room with graceful effusion, not seeing Jones at once. Then she remarked him and paused like a bird in mid-flight, briefly. Jones rose and under his eyes she walked mincing and graceful, theatrical with body-consciousness to the desk. She bent sweetly as a young tree and the divine kissed her cheek. (64)

Cecily represents the modern fashionable society which believes only in showing off. The effusive and superficial behaviour of such people is devoid of love, compassion, faith, and integrity. In the house of her fiancée, who is supposed to be dead, she bends before the flirtations of Mr. Jones and starts romance with him. The author indicates her insincere nature by calling her ‘graceful and insincere as a French sonnet’ (66).

Her body structure comes to light through the interior monologue of Mr. Jones who observes her long legs and short torso. He also compares her long legs with Atlanta’s legs. While walking together Jones feels awkward as her soft uncovered thigh touches against the back of his hand. He finds ice like coldness in her looks. In fact, Cecily plays games with Mr. Jones. Firstly, she calls him a famous man and when he is attracted towards her, she ignores him with such perfection that he becomes uneasy and doubtful. She looks at him in such a remote and impersonal manner that Mr. Jones concludes, “I wonder if she loves someone? I guess not- like a tiger loves meat” (71). She is beautiful but lacks integrity. By her flirtations she
invokes Jones so much that he angrily puts his hands on her shoulders, and Cecily offers herself for a kiss in a cold manner. When she raises her face Jones finds: “Her face a prettiness of shallow characterless...motionless and impersonal, unresisting and cool” (74). To show her fragility the novelist has compared her with a ‘flower stalk’, ‘young tree’, and ‘popular’. Cecily is such a clever diplomat that she adapts her behaviour according to the circumstances like a chameleon. One moment she is enjoying the kissing of Mr. Jones and the next moment she is crying and acting as if she is very happy on the news of Donald’s return. Cecily considers Mrs. Powers her rival, and calls her “black, ugly woman” (136). On the other hand, Mrs. Powers at once realizes that Cecily is only playing games. Her love for Donald is just a pretension and the rector’s illusion. It was a matter of pride for this fashionable girl that she is the fiancée of a war hero. Simultaneously, in her heart of hearts she feels nothing but revulsion for the Donald who has returned from the war in a dying condition. Cecily herself confirms this while talking to her boyfriend, George:

‘I don't know. Oh, George, it all happened so suddenly! I don’t know what to think. When we were in there talking about him it all seemed so grand for Donald to be coming back, in spite of that woman with him; and to be engaged to a man who will be famous when he gets here-- oh, it seemed then that I did love him: it was exactly the thing to do. But now...I’m just not ready to be married yet.’ (81)

Again she shows her wavering mind as one moment she is kissing George passionately and asking him to commit suicide together, the next moment she is asking George to take her back as she is engaged to Donald Mahon. Thus, she always has a wavering mind. She has no warm feelings for anyone, but wants the attention of everyone. Her all romantic dreams shatter immediately when she looks at the scarred face of Mahon. She cries, “‘Donald! Donald!’...your face is hur------ ooooh !’ ” (89). She gets a severe shock and starts screaming. She faints as she is unable to face the horrifying reality of war. Even the thought of that scar is unbearable and she trembles when her mother mentions it. She says, “‘Ooooh, don’t, don’t, mamma! I can’t bear to think of it’...‘Not ever, not ever. If I have to see him again I’ll- I’ll just
die. I can’t bear it, I can’t bear it’ ” (91). Thus, Mahon’s scarred face mirrors unbearable devastation caused by the war. The rector is fully confident that Cecily will revive the dying officer. Mrs. Powers also takes a promise from Mr. Saunders that he will send Cecily to meet Donald frequently but Cecily refuses. Then her father threatens her that she cannot meet even George Farr. In reaction to this threatening she becomes rebellious and says, that he cannot stop her. On her father’s compelling requests she goes to meet Donald with closed eyes. She sits near his feet and burying her face in his lap she says, “‘Donald, Donald! I will try to get used to it, I will try! Oh, Donald, Donald! Your poor face! But I will, I will’… ‘I wouldn’t hurt you for anything, Donald. I couldn’t help it, but I love you, Donald, my precious my own’” (133). But her whole effort goes waste because the person sitting in chair is Januarius Jones. Through this incident the novelist adds comic element and shows Cecily’s foolishness that she cannot differentiate between wounded Donald and Jones. In addition to this Faulkner exposes the pretensions of Cecily by the use of opposite and contrasted similes as he compares her glance with ‘a blue dagger’ and her voice with ‘dripped honey’. He is an expert in bringing out the innermost thoughts of women. While Cecily’s lies in bed at night she thinks about pregnancy:

running her fingers lightly over her breasts, across her belly, drawing concentric circles upon her body beneath the covers, wondering how it would feel to have a baby, hating that inevitable time when she’d have to have one, blurring her slim epicenity, blurring her body with pain….  
(139)

Through the comparison of Cecily with Mrs. Powers the novelist highlights Cecily’s lack of decision-making power. She drifts like a dry leaf on the surface of river. In the morning Cecily meets Donald declaring her love for him and in the afternoon plays romantic games with George Farr. She loses her virginity without any grievance: “‘And now I’m not a good woman any more. Oh well, it had to be sometimes, I guess…’” (149). George Farr is mad for her and is ready to do anything for her though he is well acquainted with her flirtations. Cecily is not ready to see the scarred face of Donald, but she is so much possessive that she feels angry when her
brother tells her that Mrs. Power is in love with Donald and she cries out, “‘the Cat! I’ll fix her’” (164). Her brother also knows that she will not lose Donald to any woman. To acquire a war hero is a matter of winning or losing the game for her. The rector has complete faith in Cecily’s affection and sincerity towards Donald. When he comes to know about the blindness of Donald he says:

Poor Cecily. I was just thinking of her. It will be a blow to her, I am afraid. But she readily cares for Donald, thank God. Her affection for him is quite pretty. You have noticed it, haven’t you?… It’s too bad she is not strong enough to come every day. But she is quite delicate, as you know, don’t you? (167)

Reality is quite opposite to the rector’s assumption as Cecily is a coquettish girl who in the Ball, dances with Mr. Rivers and clings to him so tightly that they seem “Locked together” (195). But George due to love and jealousy is unable to tolerate that his sweetheart is dancing with someone else. Mrs. Powers also notices that in party Cecily embraces her partner intimately and their two heads look as one head. She dances with Dr. Garry also who says, “‘Dancing with you? …, is like a poem by a minor poet named Swinburne’” (199). The novelist highlights her artificiality by calling her ‘as artificial as an orchid’. At this time Gillian feels that it is good that Donald is blind and cannot see her flirting with others. She dances with Jones also but when she gets the information that Donald is sitting outside in a car, she runs towards the car and puts her arms around his neck calls him, ‘sweetheart’. Feeling her touch and hearing voices he stirs. So Cecily again sweetly says, “‘It’s Cecily, Donald’” (207). She tries to ignore Jones, but he forcibly drags her in shadows, and keeps her prisoner like a ‘captured bird’ (209). George Farr is also attracted towards Cecily so intensely that the memory of her body haunts him all the time and he remembers: “Her body prone and naked as a narrow pool, flowing away like two silver streams from one source” (212). For many days Cecily ignores George Farr and then she sends a letter to him. When he proposes to her she replies very sweetly and softly, “‘Darling, aren’t we already married now? Do you doubt me, or is it only a marriage license will keep you true to me?’” (216), but he doubts her
integrity. Momentarily Cecily becomes stable and seriously thinks about life. Lying awake in her dark calm bedroom she thinks about the rapidly moving world and takes a decision. In the morning she pleads to meet Donald alone. She runs towards him like a bird, and clings to saying:

‘Donald, Donald! It’s Cecily sweetheart. Cecily don’t you know Cecily . . . ‘I will marry you, I will, I will. Donald, look at me. But you cannot, you cannot see me, can you? But I will marry you, today, any time: Cecily will marry you, Donald’ . . . ‘Oh, your poor, poor face, your blind, scarred face! But I will marry you…yes, yes, Donald my dear love!’ (246-247)

Mrs. Powers also comes there and removes her arms from Donald because her hysterical behaviour can harm him. But when the day of marriage comes near, her firm resolution shatters and she runs away with George Farr informing the rector, “‘I cannot, I cannot, I am a - I am not a good woman any more, dear Uncle Joe. Forgive me, forgive me.’” (280). After her marriage with George Farr when she comes back on the day of the departure of Margaret, she is accepted by her parents. Thus, Cecily is shown as a romantic fool of Jazz age with changing moods and decisions but still she is neither condemned nor compelled to change herself. This shows acceptance of a woman’s free will in the society of 1920s. Through her false romanticism about war, lack of physical strength, rebellious nature, flirtatious behaviour, and wavering mind Faulkner represents the hollowness, futility, and lack of purpose among the twentieth century materialistic youth.

Miss Robyn in Mosquitoes is another romantic fool who wants to do something new, unconventional, and romantic in her life. Her image is created through multiple-point of view technique as her first description comes through the speculation of Mr. Talliaferro who observes that she emanates odour of young trees and she gets “her seemingly boneless body into an undimensional angular flatness pure as an Egyptian carving” (22). While sitting in her aunt’s car he notices that she is very slim and her exposed legs have “sexless knees” (23). The second point of view comes through the observation of Mr. Gordon who is a sculptor. He notices that there
is something masculine in her jaw profile. Her mouth looks dull as she is without makeup, and her eyes has the colour of smoke. With his sculptor’s eye he also examines “her flat breast and belly, her boy’s body which the poise of it and the thinness of her arms belied. Sexless, yet somehow vaguely troubling. Perhaps just young, like a calf or a colt” (26). Later she is described as “a bodiless evil” (31). Gordon has made a torso in marble which looks feminine though it has flat breast. Patricia feels that marble profile is like her. Gordon explains, “This is my feminine ideal: a virgin with no legs to leave me, no arms to hold me, no head to talk to me” (27). Patricia and Josh are twins. In a humorous way Faulkner writes that there is some masculine touch in her jaw whereas there is some feminine touch in her brother’s jaw.

Patricia has been shown as a girl of independent thinking. She rebels against every tradition and formality to which her aunt attaches maximum importance. When Mrs. Maurier sees with horrified surprise that she is wearing neither shoes nor stockings, she shrieks at Patricia but she forbids her aunt from interfering. The second time she strictly says to her aunt, “‘Haul in your sheet, Aunt Pat’” (30). Sometimes she acts very foolishly and takes decisions recklessly. Without any intimation to her aunt she invites two unknown persons on their excursion. However, she is an awakened girl who is not ready to accept any type of masculine dominance. When she goes downstairs to see the engine of the yacht, her brother asks her to go back on deck as being a girl she has nothing to do in the engine room. She ignores him and claims her right by saying, “‘Besides, it’s Aunt Pat’s boat: it’s not yours. I’ve got as much right down there as you have’” (69). Thus, she represents the new awakened generation of independent thinking. Patricia is presented as a contrast to Jenny. Even in water Jenny tries to save her makeup while Patricia engages herself in keeping Fairchild and Major Ayers underwater by putting her foot on the top of their heads and forcibly thrusts them deeper. Then she comes out of water ‘dripping as a seal’ (72). Gordon helps her in coming aboard, and he feels that she is “an ecstasy in golden marble, and in her face the passionate ecstasy of a child” (72). But Fairchild and Major Ayers do not have good impression of Patricia and when they come to know that she is with Gordon, Fairchild says, “‘Hope she won’t handle him as
roughly as she did us, hey, Major? ’ ” (84). Josh tells Fairchild that she does nothing, and she “spends most of her time and mine too tagging around after me… but she hasn’t got much sense” (98). This dialogue projects male chauvinism and egoistic supremacy. Patricia is possessive about her brother when Jenny talks about Josh, she asks her to leave him.

Dorothy Jameson observes that Patricia is curious about new things, and like children she enjoys strenuous activities. She is neither sentimental like girls nor interested in the creation of art. She remains eager to do something adventurous. So she develops friendship with steward of their ship. She starts to go for swimming with him after lunch at two o’clock while everyone is sleeping. In fact, she is an adventurous girl who always wants to have thrill in life. She listens to the experiences of David and is quite impressed. She wants to lead the same life so she runs away with him. Due to her reckless behaviour and foolish romanticism she puts herself and David in a great difficulty. They are struck up in swamp and she thinks it is grand: “ ‘Buck up: I think it’s grand, running off like this. Don’t you think it’s grand?’ ” (145), but when she is badly bitten by mosquitoes she wails in agony, “ ‘They hurt me, they hurt me’… ‘Do you see them? They are everywhere on me - my back, my back, where I can’t reach’ ” (150). While she is moving and writhing in dust, David offers his shirt and asks her to wear it to save herself from mosquitoes. She feels thirsty but there is no water, so helpless David tries to console her. Faulkner presents a very clear picture of their trauma in the novel. She is so thirsty that she tries to drink water from a foul ditch but David stops her by saying that the dirty liquid is poison. But she replies: “ ‘I can’t help it! I’ve got to have some water, I’ve got to!’ . . . ‘Please, David. Just one mouthful, Please, David. Please, David. Please, David.’ . . . ‘Please, oh, please! Just enough to wet my mouth. Look at my mouth’ ” (157). David finds that her pale lips are dry and rough due to severe thirst. Patricia whimpers like a dog so David removes her slippers and put her legs in the dirty water of that swamp to give her some relief. Then David persuades her to move further. After a while they come out of the swamp and she is so exhilarated that she starts kissing him abruptly in the undergrowth beside the road. Then she slumps against David as her heart starts beating very fast. She soberly requests David to do something as she does not want to die in a swamp. Patricia’s
face becomes so red that he can see blood pumping in her throat and this scares him to death. Poor David does everything to give comfort to her in that critical situation. Thus, her reckless elopement from ship brings her to such predicament in just a few hours. When she is unable to walk David carries her and walks in the dust along the endless road between pines. He also gets tired, and Patricia stands in black dirty water up to knee to save herself from mosquitoes. Now both of them are totally exhausted. The Sun is going to set soon, but still there is no way to get out of that swamp. Patricia while embracing David in the foul water cries, “‘It’s my fault: I got you into this. I am sorry, David.’… ‘I’m damn sorry, David, for getting you into this Josh is right: I’m just a fool’” (177). Beneath her dress her body writhes, and she starts whimpering again. When with the help of a boatman she reaches back on the yacht, she is again a naughty girl. Thus, the novelist shows the results of reckless behaviour. He also shows the reactions of other people. Major Ayers, who is from England, finds it very surprising that a young girl has run away with her steward, and has come back the same day. He asks whether it is a tradition among young American girls because their young girls do not behave like that. Only characterless countesses go to Italy hideously with chauffeurs or second footman. Fairchild attaches this freedom to post-war young people and says, “‘The way she went off with Da --- the steward. It was kind of nice, wasn’t it? And came back. No excuses, no explanations –‘think no evil’ you know. That’s what these post-war young folks have taught us’” (190). Patricia’s conduct and behaviour reflects the changing society which is on the path of deterioration due to the lack of moral values. Commenting on the sterility of Modern age Fairchild says, “A kind of sterile race: women too masculine to conceive, men too feminine to beget…” (210).

Caddy is another romantic rebel who is the central figure in Faulkner’s famous novel, The Sound and the Fury (1928). He claimed that this novel originated from mental picture of “the muddy seats of a little girl’s drawer in a pear tree from where she was looking at her grandmother’s funeral” (qut. by Cowan). This little girl is called Caddy and she is the only daughter of Mr. and Mrs. Compson. Her three brothers and their mammy are the narrators in the novel. Her muddy seat is a symbol of moral stain as this little girl becomes promiscuous in her adolescence. Dilsey also
remarks, “It done soaked clean through on you” (57). Faulkner’s five attempts to narrate the story from different angles resulted in four sections of the novel and an appendix to another book. All the narrators throw light on the different aspects of Caddy’s personality. For idiot, Benjy, she was a motherly protection. Whenever Mrs. Compson called Benjy ‘poor baby’, Caddy protected him by embracing affectionately and giving assurance: “‘You’re not a poor baby. Are you, you’ve got your Caddy. Haven’t you got your Caddy’” (5). Benjy, who could only experience sensations, associates Caddy’s purity with the smell of trees and her promiscuity with the absence of that smell. In childhood Benjy always started crying whenever he could not find that smell. Thus, Benjy’s section very objectively paints before us a picture of a loving, affectionate, innocent, sincere, faithful, and sacrificing girl who lost her balance in the risky period of adolescence. Caddy was a girl of rebellious nature in her childhood, and she always tried to dominate her brothers. Her uncontrollable passionate nature and will to act independently led to her downfall. For her sensitive and idealistic brother, Quentin, Caddy’s moral conduct was the honour of their family, and her moral downfall was a blot on their family. In fact, Quentin’s puritan and adolescent mind centered all his idealism upon Caddy, and with her transgression he felt that the whole world was collapsing around him. He was unable to forget Caddy’s shameful affair with a commoner, Dalton Ames. She loved him with her whole heart yet left him for the sake of Quentin, who was a shattered personality due to his conflict between puritanical views and sexual urges. He committed suicide to get rid from this dilemma. Thus, Quentin’s stream of consciousness and his inner struggle at the time of suicide lift the curtain from Caddy’s adolescent life. The third brother, Jason, who is a money-minded miser and materialistic brat, blames Caddy for spoiling his bright career in Indiana Bank. Now for him Caddy is not an affectionate sister but merely a source of monetary gain. His greed for money kills his humanity and brotherly affection. All the time he plans to exhort money from her sister, mother, and niece. His behaviour reflects commercialization of society and human relationships. Depressive father tried to justify her loss of virginity by calling it womanly behaviour while her mother discarded her totally. She is not ready to hear even her name in the family. Dilsey is the only person who helps Caddy and her
daughter whenever they are tortured by Jason. Caddy’s life after divorce is presented through Jason’s section. Dilsey’s narration tells about her daughter, Miss Quentin. Thus, the whole novel narrates the tragic story of a little girl, and every aspect of her personality is projected through multiple-narration. Consequently, she becomes a living entity in the reader’s memory. Faulkner had a sympathetic attitude towards Caddy as he said, “I, who never had a sister and was fated to lose my daughter in infancy set out to make myself a beautiful and tragic girl” (qtd. by Sharma xxiii). In this novel Faulkner dives deep into the consciousness of family members, and seeks the psychological reasons and factors which lie behind the complex intricate family relationships. For this, first of all, the novelist in the first section presents a lively picture of the innocent childhood of Compson children who want to see the funeral procession of ‘Damuddy’. Through their behaviour the novelist shows that the nature and personality of children can be foreseen on the basis of their behaviour in childhood. As a child also Jason used to blackmail Quentin and Caddy. All the children in the house knew about Jason’s nature so when they got wet, they said that only Jason would complain to father.

Brother-sister relationship is also highlighted by Quentin’s possessiveness for Caddy. In fact, this novel contains the saga of “Blood of heredity and intense family relationships” (Millgate 26). Benjy remembers that in his childhood when one day Caddy found him standing at their gate in her wait, she rushed towards him, and hugged him affectionately. The little Benjy became happy as he found the familiar smell of trees and leaves in Caddy. Then she rubbed his cold hands and rebuked Versh: “‘Why did you let him get his hands so cold for, Versh?’” (3). Thus, at the age of seven she was behaving like a mature and careful mother. Moreover, she was the only one who understood all the gestures of a three years old child. Deborah Clarke also opines, “Caddy Compson functions as sister, mother, and whore” (7). Faulkner through the technique of contrast and comparison shows the generation gap. He also highlights the positive aspects of Caddy’s personality. After thirty years whenever Benjy gets a harsh treatment from Luster he remembers Caddy’s instructions: “ ‘Keep your hands in your pockets’… ‘Or they’ll be froze. You don’t want your hands froze on Christmas, do you’ ” (8). The novelist highlights Caddy’s innocence also. When
she was sent by her Uncle Maury to deliver his love letter to Mrs. Patterson she told Benjy:

‘It’s a Christmas present,’… ‘Uncle Maury is going to surprise Mrs. Patterson. We got to give it to her without letting anybody see it’… ‘We can’t even tell Mother and Father. You know what I think it is. I think it's a surprise for Mother and Father and Mr. Patterson both, because Mr. Patterson sent you some candy’. (8-9)

In addition to it Caddy was daring and defiant. One day when she got wet she took off her wet dress in spite of her elder brother’s warning. Their conversation throws light on her reckless and haughty nature. When Versh said that she would be beaten by her mother, she replied that her mother would not beat her. When her elder brother, Quentin tried to stop her from taking off her dress, stubbornly she said, “‘I’ll take it off:. ‘Then it’ll dry’ ” (12). She asked Versh to open the buttons of her dress when he refused she threatened him by saying, “‘You unbutton it, Versh’, …‘Or ‘I'll tell Dilsey what you did yesterday’ ” (12 ). So Versh unbuttoned her dress and she took it off. Then she stood there in her bodice and drawers only. Quentin, who was a possessive brother, slapped her. She slipped and fell in water. When she got up she started splashing water on Quentin, he said, “‘Now, I guess you’re satisfied’… ‘We’ll both get whipped now’ ”. Then Caddy replied, “‘I don’t care’,… ‘I’ll run away.’ ‘I’ll run away and never come back’ ” (13). Thus, this little incident forecasts the future of Compson children. Benjy also became very possessive for Caddy and he did not tolerate Charlie with Caddy. Whenever he did not find the smell of trees in her he started crying. Looking at his misery she promised him that she would not go near her lover anymore. After thirty years when in the same swing Miss Quentin is with a man wearing red tie and Benjy reaches there, she shouts a lot on Luster, “‘You old crazy loon’… ‘I’m going to tell Dilsey about the way you let him follow everywhere I go. I’m going to make her whip you good’ ” (36). Caddy was very dominating. On the day of Damuddy’s death she wanted to take the responsibility of all children. She asked her father to order all the children to mind her, but Jason refused immediately saying, “‘I won’t’…‘ I’m going to mind
Dilsey’...‘I won’t mind you’ ‘I’m not going to mind you’..., ‘Frony and T.P. don’t have to either’ ” (17). This conversation brings out Jason’s bias against Caddy. In childhood he revolted against Caddy’s control, and as a grown up man he exploits Caddy by exhorting money in the name of her daughter. Caddy as a small girl controlled the whole group, and when Benjy cried she asked T.P. to give him the bottle of lightning bugs. She used to carry her five years old brother, and when she was rebuked by her mother she replied, “‘He’s not too heavy’... ‘I can carry him’” (48). Caddy was so protective for her little brother that she fought fiercely with Jason when he cut Benjy's dolls. Her father tried to stop her, but she kicked Jason saying, “‘He cut up all Benjy's doll’ ... ‘I’ll slit his gizzle’ ” (49). The irony of Caddy’s life is that in her childhood she always tried to protect Benjy like a mother but she herself got no motherly guidance, support, and protection from her hypochondriac mother. Caddy’s elder brother also knew this, and in his extreme agony at the time of suicide he cried out, “‘My little sister had no. If I could say Mother, Mother’ ” (72). Quentin felt sexual attraction towards Caddy which was signified with the smell of honeysuckle. He was unable to understand Caddy's passion for Dalton Ames. Quentin also suggested to Caddy that they could solve the problem by killing themselves, but Caddy refused to take that step. She got married with Herbert Head according to her mother’s instructions. After her marriage when Quentin reached University he committed suicide as he was extremely tortured by his own notions, beliefs, values, and principles. His father also tried to bring the clear picture before him by saying, “‘It’s because you are a virgin: don’t you see? Women are never virgins. Purity is a negative state and therefore contrary to nature. It’s nature is hurting you not Caddy ... So is virginity...’ ” (89). Quentin hated Dalton Ames, and called him a blackguard. Thus, the tragedy of Caddy’s life is exaggerated by the expectations of her three brothers. The elder brother, Quentin, condemns her affair with Dalton Ames as it damaged the family honour. The younger idiot brother seeks motherly affection and her youngest brother exploits her cruelly because his dream of becoming a banker is shattered due to Caddy’s separation from her husband. Affectionate Caddy is concerned about everyone, but nobody has any consideration for her. The irony of the situation lies in the fact that in her parents’ house her name is banned by her mother
and she is not allowed to see her daughter. Her mother’s false notions of prestige and 
honour lead to exploitation by her brother. Just for a look of her daughter, desperate 
Caddy has to give a large amount. In this way Caddy has to suffer throughout her life 
because she is a reckless romantic rebel. Her letter to Jason shows her helpless 
situation and his merciless exploitation:

I had no answer to my letter about Quentin's Easter dress. Did it arrive 
all right? I’ve no answer to the last two letters I wrote her though the 
cheque in the second one was cashed with the other cheque. Is she 
sick? Let me know at once or I’ll come there and see for myself. You 
promised you would let me know when she needed things. I will 
expect to hear from you before the 10th. No you’d better wire me at 
one. You are opening my letter to her. I know that as well as if I were 
looking at you, you'd better wire me at once about her to this address. 

(147)

Mrs. Compson, Caddy’s mother, not only banishes her name from their house, 
but she strictly warns everyone that nobody should take the name of Caddy before her 
child. Thus, for the sake of her own principles and fake morality she orphans her 
daughter and daughter’s daughter. Being a heartless and cruel lady she threatened Mr. 
Compson that he must decide either Caddy would be banished or the small child 
would go from their house. Her favourite son, Jason, who is a money minded 
blackmailer, takes the full advantage of Caddy’s miserable condition. It is the height 
of his devilish thinking that on the funeral of his father, he took money from his sister 
to show the face of her child for a minute but asked Mink to drive fast when they 
reached near Caddy because he wanted to torture her. So Caddy could not see her 
daughter’s face for which Jason had taken huge money. Caddy ran after them but he 
had no kindness, sympathy, and any consideration for his sister. He himself narrates:

Then I took the raincoat off of her and held her to the window and 
Caddy saw her and sort of jumper roared. ‘Hit em Mink!’ I says, and 
Mink gave them a cut and we went past her like a fire-engine. . . I 
could see her running after us through the back window. ‘Hit em
again.’ I says, ‘Let’s get on home.’ When we turned the corner she was still running. (158)

It is evident that Jason gets sadistic pleasure in torturing Caddy. Jason even spreads rumours by saying that Caddy has leprosy. He frightens Dilsey also by saying that if Caddy will ever look at her or Ben or Quentin they will also catch it. In this manner, cruel, stone-hearted, and devilish Jason blocks every way from which Caddy can get solace or any help. Dilsey is the only person who feels the pain of Caddy, and says, “‘I like to know what’s de hurt in letting dat po chile see her own baby’… ‘You are a cold man, Jason, if man you is,’ … ‘I thank de Lawd I got mo heart dan dat, even of kit is black’ ” (160). Helpless Caddy knows the greedy nature of Jason so again and again she says that she will send more money for her daughter, and seeks a promise that he will be kind to her daughter. Jason insults her by saying that she will get the money in the same way in which she got Quentin. It is a direct hard slap on Caddy's face, and Jason enjoys her discomfiture. Describing her reaction he says, “She acted for a minute like some kind of a toy that’s wound up too tight and about to burst all to pieces” (161). This groaning heart of a mother pines for just one look of her baby child, but she has been deprived off that right by her greedy brother, and a self-centered mother who is the real culprit and defaulter. Caddy becomes a scapegoat for everyone. Tragedy of her life is that she mothers her brother, but cannot mother her own child. In reality all her family members are responsible for her deprivation, suffering, and torture. Due to one mistake she has to suffer for whole life. She even offers one thousand dollars to get back her daughter, but when Jason makes her realize that it will be a disastrous for her daughter. She realizes the gravity of the situation, and becomes extremely tense. She again pleads:

‘Oh, I’m crazy’, …, ‘I’m insane. I can’t take her. Keep her. What am I thinking of Jason.’ … ‘you’ll have to promise to take care of her- she’s kin to you: your own flesh and blood. Promise Jason. You have Father's name do you think I’d have to ask him twice? Once even?’ (161)
Caddy sends cheques but her blackmailer brother even cheats his own mother. He keeps the money with himself, and presents a discarded cheque before his mother. Due to her hate for Caddy, she tears the cheque. She becomes the victim because she is living in the society in which blood relations have lost their meaning, love, and responsibilities.

The image of this romantic rebel is developed through multiple-point of view of three brothers, and her mammy, Dilsey. Out of these four viewpoints two are subjective and two are objective. In this concern Olga W. Vickery opines that the main theme of this novel is “the relation between the incident and its perception, man’s apprehension of the act, between the event and the interpretation” (1018). Dilsey is presented as an omniscient narrator because Faulkner was not satisfied with the third attempt and said: “That was still not it. I tried to gather the pieces together and fill in the gaps by making myself the spokesman” (qut.by Stein 12-13). So in the end of the novel a reader gets “a certain fullness of truth- truth diffused, disturbed and as it were, atmospheric” (Blackmur 154).

Miss Quentin is also a daring, fearless, and rebellious girl in Faulkner’s favourite novel, The Sound and the Fury. She is Caddy's illegitimate little daughter who is being brought up in Compson family where her mother’s entry is banned. She was given the name of her maternal uncle, Quentin, who committed suicide. Miss Quentin’s grandmother has too much hatred for Caddy that she strictly orders the family members and servants that nobody should take the name of Caddy before her. Particularly she warns Dilsey, “‘Miss Quentin must not know who is her mother’ ‘you can say nonsense’… ‘But she must never know. She must never even learn that name...’” (153). Greedy Jason exhorts a lot of money from her desperate mother. Reared in this abnormal atmosphere, Miss Quentin becomes daring, fearless, shameless, and rebellious. Her grandmother herself locks Ms. Quentin’s room at night, but still she daily runs away from her room through a window and becomes promiscuous. Luster reports that many people come to meet her: “‘They come every night she can climb down that tree. I don’t keep no track of them’ ” (38). Everybody in the house is afraid of Jason, but Miss Quentin faces him bravely. When he scolds
her, she also becomes angry. In anger her face looks red and eyes are full of fire. When Jason warns rebellious Ms. Quentin that he will beat her severely if she will roam with the Carnival showman, she fearlessly challenges him by saying, “‘Why don’t you do it then’” (51). When Jason asks if she is not worried, she replies in negative. Ultimately Jason feels defeated in verbal war, and starts reading newspaper.

Miss Quentin has no sympathy for Benjy who is her thirty three years old maternal uncle, but has a mind of three years old child. She suggests to send him to Jackson. Benjy remembers that while Caddy used to feed him affectionately, her daughter objects to his sitting on dinner table with Caddy’s slipper, and she shouts at Dilsey, “‘Has he got to keep that old dirty slipper on the table,’ .. ‘Why don’t you feed him in the kitchen. It’s like eating with a pig’”. Miss Quentin also grumbles that Benjy with Luster is sent to spy on her and threatens: “‘You all send him out to spy on me. I hate house, I’m going to run away,’... ‘See if I don't,...’” (54). Jason replies that he will not be surprised as he knows that she can do any damn thing. In anger she is about to throw a glass of water on Jason, but Dilsey catches her arm, and they fight. Consequently, the glass breaks, and water spills on the dining table. Thus, rebellious, short-tempered, and uncontrollable Miss Quentin is quite different from her exploited mother. Miss. Quentin rebels against every opposition and disobeys everyone. She crosses every hurdle and acts according to her sweet will. Moreover, Miss Quentin is a girl of modern generation and she is not ready to tolerate any kind of injustice. She revolts against Jason’s harsh behaviour. When Jason grabs her hand she asks him to release her hand otherwise she will slap him: “‘you turn me loose’..., ‘I’ll slap you’” (142). When Jason does not leave her hand she attacks like a wild cat and slaps him. Then he catches her other hand also and drags her into the dining room. During this fight her kimono becomes unfastened, and she gets almost naked.

Miss Quentin is such a clever, intelligent, and manipulating girl that she forges the signature of her grandmother on her report and informs the school authorities that her grandmother is ill. She does not want to go to school. When Jason asks about it she replies that it is none of his damn business. Then he gets his belt out to beat her so she becomes afraid and asks, “‘ What are you going to do?’” Jason
Old Dilsey tries to save her but she is flung away by him. He grumbles that he has paid money for her books. She promptly contradicts his statement and in stubborn manner says, “‘Mother buys me books,’… ‘There’s not a cent of your money on me. I’d starve first’” (144). Jason is very strict but even then he is unable to control her. She is aggressive and violent. She does not tolerate Jason’s claiming that he has to pay for her dress and replies, that she will tear the dress immediately, and throw it into the street. In reality she tries to tear her dress in the car while a dozen people are looking at them. This bold, brave, and rebellious girl sometimes becomes sad and tired of fighting with Jason all the time. In depression she cries, “‘I don’t see why I was ever born’” (145). Jason takes her to school and after dropping her there he threatens her that if she will miss her school again, she will repent it. But shamelessly she replies, “‘I don’t care’,..., ‘I’m bad and I’m going to hell, and I don’t care. I’d rather be in hell than anywhere where you are’” (146). Jason again threatens her that if she will miss school her life will be worse than hell. Thus, she is not only threatened frequently but she is cheated also by Jason as he does not tell her about the letter and money order sent on her name by her mother. When she tries to take letter from the drawer Jason takes the letter from her by force and compels her to sign the money order without looking at the amount. Helpless girl pleads:

‘Give it to me. Please. Jason. I won’t ever ask you anything again if you’ll give it to me this time.’... ‘just let me see it. Jason’, ... ‘Please I won’t ask you for anything again’... ‘Jason, please, please, please. I’ve got to have some money. I’ve just got to. Give it to me. Jason, I’ll do anything if you will’ (164).

Her pleading has no effect on Jason. Miss Quentin again requests to him to show the amount with the promise that she will take only ten dollars but just want to see the amount. This pathetic appeal does not melt stone-hearted Jason and he remains adamant. Helpless Miss Quentin cries, “‘Oh God’... ‘Oh God’ ” (165) and pen shakes in her hand. She is kept in the house only because her mother sends cheques which go
in the pocket of Jason. His materialistic approach destroys all the warmth, affection, relationship, and love in life.

Miss Quentin rebels against the dictatorship and cruelty of Jason, but she does not get success. She asks her Grandmother, “‘why does he treat me like this, Grandmother?’...'I never hurt him’ ” (199). She further asks if Jason does not want her in the house, then why he does not send her back. Grandmother, who is ignorant about selfish motives of Jason, tries to convince her that she eats the bread of Jason so she has to obey him, but Miss Quentin jumps up at this statement and blames Jason, “‘whatever I do, it’s your fault,... if I’m bad, it’s because I had to be. You made me. I wish I was dead. I wish we were all dead’ ” (199). Her grandmother blames Miss Quentin for her inheritance of all headstrong traits and she feels that “she is the judgement of Caddy and Quentin upon her” (200). When the situation becomes intolerable she runs away with a Carnival showman taking Jason’s hidden money which is three thousand dollars. When they are followed by Jason they give him a hard time and they even puncture his car. It is a big torture for Jason that a girl, whom he hates most, has robbed him. Looking at his hatred even sheriff concludes that he has forced Miss Quentin to leave the house.

Narcissa Benhow in *Sartoris* is another rebel in Faulkner’s fiction. She is projected as an unmarried young girl of twenty six who meets Miss Jenny frequently. She wears grey dress in Belle’s party. Her eyes are of violet colour, and her face has the “tranquil repose of lilies” (31). She always carries with her “an odor that aura of grave and serene repose” (30). She is a very courteous and well mannered girl. She laughs at Miss Jenny’s Negro servant who wears soldier’s uniform. She opines that Miss Jenny due to her strict discipline looks more like a soldier, but when she finds that Miss Jenny has got angry she touches her eyes with her finger tips and says sorry. Narcissa is in love with young Bayard Sartoris. Aunt Sally gives her the warning to stay away from Sartoris’ boy, saying, “‘He’ll be killing you same as he did that poor little wife of his’ ” (74). Narcissa replies, “‘At least, give me benefit of clergy first, Aunt Sally’ ” (74). Narcissa gets worried about Young Bayard when she hears about his accident. She does not want to touch the food even. Then she telephones to Miss
Jenny to know about the wellbeing of young Bayard. Eighty years old Miss Jenny is her close companion, and she shares her secrets with Miss Jenny. Narcissa comes to Miss Jenny’s house frequently, but she shrinks at the sight of young Bayard. Miss Jenny observes that they ignore each other, and young Bayard “treats her like a dog would treat a cut-glass pitcher and she looks at him like a cut-glass pitcher would look at a dog” (205). After young Bayard’s serious accident in which he has become bed ridden due to broken ribs, she frequently goes to his house and reads books for him. Her visit to young Bayard is the only “fortitude of her desperate heart” (242). Once she dares to come even in Miss Jenny’s absence though she is still afraid to talk to him. Young Bayard asks her why she is afraid of a man who is lying on bed and bound in an iron jacket. When he sleeps she sits still there as if she is dead. She thinks that she can find peace only in a world without men, but while she looks at the sleeping young Bayard she feels pity for him. She gets scared to death when he screams in sleep. She trembles when he catches her wrist with his steel like fingers. She stares at him with terror and starts weeping hysterically. Looking at her miserable condition young Bayard turns his body with tremendous effort and pain. He strokes her hair in order to soothe her and feels sorry for his behaviour. Narcissa has love for young Bayard and anger for her brother due to his marriage with a married woman. So her days are full of opposite thoughts. She is “torn in two directions and the walls of her serene garden cast down and she herself (is) like a night animal or bird caught in a beam of light and trying vainly to escape” (258).

Narcissa believes that involvement with men means invitation to sorrows. So many times she tells herself never to marry. Due to her love for young Bayard she again and again insists him not to drive his car fast. Miss Jenny, who is well aware of Sartoris family traits, says, “He’ll promise anything when he’s flat on his back” (261). Initially Young Bayard shows willingness to stay at home, but after marriage he resumes his old habits. Now he almost daily goes for hunting and returns just before dark. Even at night the ghost of John’s memories acts as a dividing line between the couple:
And cold; his lips would be chill on hers and his eyes bleak and haunted, and in the yellow firelight of their room she would cling to him, or lie crying quietly in the darkness beside his rigid body, with a ghost between them. (297)

Narcissa becomes pregnant but young Bayard shows no enthusiasm. She concludes that he cannot love anybody even his baby. After old Bayard’s death in his car young Bayard’s leaves home. Narcissa and Miss Jenny pass their time quietly at home, and “their days centered placidly about the expected child” (354). The day Narcissa gives birth to his son, he dies in an air crash.

Narcissa for the second time appears in the novel Sanctuary with her brother Horace Benhow who wants to save a convicted murderer. Narcissa wants to keep her social prestige intact so she asks him to go out of the town: “The question is, are you going to stay mixed up with it? When people already believe you and she are slipping into my house at night” (147). She requests her brother to hire a lawyer if he thinks that Goodwin Lee is innocent, and she herself will pay the fee of the lawyer. Narcissa doubts that her brother and Ruby La Mar have illicit relations. She suggests her brother to go to Memphis with Ruby, and on return he can think of a lie to be told to the people. According to Narcissa’s thinking illegal works can be done hideously. She also tells the ladies of the town that Ruby was living with Goodwin Lee and carrying his baby without marriage. Only because of Narcissa’s propaganda she is not allowed to stay even in a hotel. It looks very odd that she objects to her brother’s effort to save an innocent man. Thus, Narcissa’s notions of social respect, prestige, and morality are surprisingly shallow and mean.

After Sartoris and Sanctuary, Narcissa appears in a story, “There Was a Queen”. The time period of the story is ten years after the death of her husband and the birth of her son Bory who is called Johny by his ninety years old great-great aunt, Miss Jenny. They live in perfect harmony but one day “a bold, youngish man with a clever face and a Phi Beta Kappa key on his watch chain” (220) comes to meet her, and she goes to Memphis for two days. That man has kept the letters with him for twelve years which were written to Narcissa thirteen years ago by an anonymous
correspondent. That time Miss Jenny suggested her to find out the man with the help
of old Bayard saying, “A lady should not be at the mercy of a man like that, even by
mail...” (219). She promised to burn those letters because she could not tolerate that
anybody should know about those letters and the things written in them, but in reality
she kept those romantic letters and read them secretly. Now these letters have become
a danger for her. To get back those letters she takes a drastic step of spending two
nights with that man. To justify her adultery she says to Miss Jenny, “‘I know I
couldn’t buy them from him with money, you see. That’s why I had to go to
Memphis, I had that much regard for Bory and you, to go somewhere else. And that’s
all. Men are all about the same, with their ideas of good and bad. Fools’” (224).

Narcissa calls the men ‘fools’ but paradoxically she herself is proved a
romantic fool. She is the same woman who in Sanctuary suggests her brother to go to
Memphis if he wants to spend night with Mrs. Goodwin Lee. She asks him not to
keep convict’s wife in their house. According to her philosophy of life hidden illicit
relations are justified. Thus, Narcissa represents the hollowness and artificiality of
modern life. In her own case also she justifies her way of getting them back: “‘Don’t
you understand yet?’... ‘I had to do it. They were mine; I had to get them back. That
was the only way I could do it... so I got them. And now they are burned up. Nobody
will ever see them’” (225). Now Narcissa feels relaxed as she is out of danger. But
Miss Jenny, an indomitable Southern woman of ninety, gets a shock and dies after
listening to her explanation. Irony lies in the situation that Narcissa sacrifices sanctity
of her body to get back those insignificant romantic letters which were sent to her in
adolescent age. Moreover, she has no regret. She just sits in water in a creek for a long
time with her son, and feels herself pure, calm, and serene again.

Eula Varner appears in The Hamlet as a girl of thirteen who looks “already
greater than most grown women...” (95). Even at the age of ten she was taller than her
mother. In addition to her abnormal growth she is extremely lazy like her father, and
throughout the day she sits in a chair. Her only movement is from table to bed and bed
to table. During her infancy also she was so big that a Negro servant had to carry her
whenever her mother went to the market or church. While sitting still in a chair she
looks like her lifeless dolls. Moreover, she has no playmates. When she reached in the age of eight, her brother, Jody, urged her parents to send her to school. Eula agreed to go to school but she refused to walk even though her school was just half a mile away. So Jody had to take her to school on the back of her horse. Describing her size Faulkner writes:

Even at nine and ten and eleven, there was too much- too much of leg, too much of breast, too much of buttock; too much of mammalian female meat which, in conjunction with the tawdry oilcloth receptacle… a grammar- grade book- satchel, was a travesty and paradox on the whole idea of education. (100)

She attends school for six years but learns nothing. Labove, the school teacher, also observes that she has “a face eight years old and a body of fourteen with the female shape of twenty…” (113). She doesn’t take part in adolescent games with other students but still she dominates them. During her stay at school she becomes an obsession for the school teacher who does not want her as a wife but only as a lover. He becomes mad due to his passion and after Eula’s departure he lays his face on the bench which is still warm with her body’s warmth. He wants to hurt her, and one day he tries to rape her. Eula slaps him so strongly that he stumbles back, and falls down. Due to the fear of Varner he leaves the school. Eula and her schoolmates form a group which meets in church on Sundays, and in picnics about the county. Girls of her age group specially invite her in their parties to attract the boys. Her brother is very possessive, and he keeps a close watch on her. He even escorts her wherever she goes to attend parties in school building. Her infatuated schoolmates also follow her all the time. But even then she has a love affair with Hoake Mc Carron and gets pregnant. This news brings a storm in her home. Her brother yells at her but her father, Willy Varner, takes her into town and marries her in Chancery Clerk’s office with his clerk, Flem. Now after marriage she becomes Eula Varner Snopes and they are sent to Texas.

Eula Varner again appears in the novel, The Town, as Mrs. Snopes because Flem Snopes has come to the town, Jefferson, to work in a restaurant which belongs
to V.K. Ratliff. He sets a canvass tent behind the restaurant and starts living in that.

Mrs. Snopes also helps Flem in running the restaurant by frying hamburgers, eggs, ham, and steak. Once a week she goes to the square alone and walks “in that aura of decorum and modesty and solitariness ten times more immodest and a hundred times more disturbing than one of the bathing suits young women would begin to wear about 1920 or so…” (10). After sometime Mrs. Snopes and Major de Spain, Mayor of Jefferson, become lovers. Nobody knows whether Major de Spain stealthily enters her house at night or he adopts some other way to meet her. This love affair proves beneficial for Flem as he gets a job of superintendent in power plant which is specially created for him. Ladies of Jefferson do not bother about their affair, but they get worried when their husbands pay attention to her. In spite of the grudges of town people, Mr. and Mrs. Snopes get invitation for Christmas Ball from Cotillion Club. Major de Spain also gets the invitation because of his position. In the end of the Ball people find Mrs. Snopes and Major de Spain dancing together. Gavin Stevens, a young admirer of Mrs. Snopes, grabs him by shoulder and jerks him while her husband does not object. Mr. Gavin intervenes because it is “simply defending forever with his blood the principle that chastity and virtue in women should be defended whether they exist or not” (76). In the fight Gavin also gets injured. His sister, Margarte, starts crying when she looks at his wounds. She calls Mrs. Snopes a whore and rebukes him: “You fool! You fool! They don’t deserve you! They aren’t good enough for you! None of them are, no matter how much they look and act like a- like a- god a god damn whore house! None of them! None of them!” (77).

Gavin sometimes wonders whether Manfred de Spain has exploited a chaste wife or he has become the victim of Eula’s lust. After this incident, Flem Snopes becomes the Vice President of Colonel Sartoris Bank and this promotion seems like a compensation for his wife’s illicit relation. After occupying that important post he transfers his money from his bank to another bank because for the accumulation of this money he has “sacrificed all his life or, sacrifice all the other rights and passion and hopes which make up the sum of a man of his life” (263). Moreover, for this money he has fathered a bastard child, Linda. In the end of the
novel the fact comes to light that Flem is an impotent. Gavin observes that Mrs. Snopes:

was seduced simply by herself: by a nymphomania not of the uterus the hot unbearable otherwise unreachable itch and burn of the mare or heifer or sow or bitch in season, but by a nymphomania of a gland whose only ease was in creating a situation containing a recipient for gratitude, then supplying the gratitude (272).

Mrs. Will Varner thinks that her daughter has committed a sin by having physical relations with Mc Carron boy before marriage. According to her view Flem not only condoned her sin by marrying her rather he has used that sin to become the Vice President of the bank. V.K. Ratliff also says, “he had even made sin to pay by getting the start from it that wound him up wise president of a bank” (297). Eula’s husband is so money minded that he compels Eula to sign the documents that she will give half of her inherited property to him though their relations may not be the same. Only then he will give permission to Linda to go out of Jefferson for study. Flem plays another game to exploit Major de Spain as he wants to become the President of the bank. He goes to his mother-in-law and says:

Good Morning Ma-in-law. I just found out last night that for eighteen years now our Eula’s being sleeping with a feller in Jefferson named Manfred de Spain. I packed up and moved out before I left town but I ain’t filed the divorce yet because the judge was still asleep when I passed his house. I’ll tend to that when I get back tonight…. (293)

This threatening has a desired effect as Eula’s father reaches the town early in the morning. His arrival becomes a hot news for the town’s people who have been aware of the sinful behaviour of Mrs. Snopes and Major de Spain for last eighteen years. Without questioning they have accepted the fact. Charles Mallison calls it a “secret hidden unhealed nail buried in the moral tree of our community—... it was not just sin but mortal sin…” (307). Faulkner says that this sin is self-destructive, but still it is committed universally without impunity. People of the town are divided
on the issue of punishment. The members of one group say: “the sin must be exposed now…” and the members of other group do not want to expose as it will show their “own baseness in helping to keep it hidden” (308). Mr. Garraway, a representative of Puritan Group, calls it “moral contamination” and “county’s shame and disgrace and sin” (312). When Eula meets him and explains her situation then he realizes that Eula is innocent while her husband is a crooked and money-minded person. Gavin Stevens is also surprised to see that people have remained silent for eighteen years because her husband has accepted their illicit relationship. After her husband’s objection both of them are looked upon as “merely sinners then, criminals then, lepers then?” (314).

V.K. Ratliff also recognizes his selfish motive, and says to Eula, “your husband doesn’t care a damn about you or his honor either and just wants de Spain’s bank” (318). In this severe predicament Mrs. Snopes goes to meet Gavin Stevens, and tells him about Linda’s enmity towards her foster father. She also tells him that her husband is impotent so she has been having relations with Major de Spain for last eighteen years. She also adds that only for her sake Major de Spain has given the ownership of his bank to Flem and now both of them have planned to elope. She urges Gavin to marry her daughter, Linda. When he refuses she seeks a promise from him that if need arises he will marry Linda and take “a young abandoned girl’s responsibilities” (335). But the next day she commits suicide by shooting herself. Thus, she pays “with her life for her share of the crime…” (339). So Jefferson people forgive her as she has chosen death for a mother than the life of a whore. She is given a respectable burial and stone monument. Flem chooses particular lines to be written on her grave in a satirical tone, “A Virtuous Wife Is a Crown to Her Husband Her Children rise and call her Blessed” (355). But Ratliff opines that Eula has committed suicide because she has been feeling bored with life. According to him she has “capacity to love, for love, to give love and accept love” (359) but no recipient is brave enough to accept it. Consequently, she fails in her two attempts to get love. Thus, the novelist has juxtaposed the public view and Ratliff’s view about Eula’s suicide.

Like Caddy in The Sound and the Fury Eula has not been given even a single chapter in The Hamlet and The Town. Her character develops with multiple-
point of view of Gavin Stevens, V.K. Ratliff, and Charles Mallison. Gavin Stevens is a county lawyer who is attracted towards Mrs. Snopes. His love is not responded by her so his narration is more intimate and passionate. Charles Mallison is a twelve years old son of Stevens’ twin sister, Maggie. His narration supplies the report about the surface level activities in the town. V.K. Ratliff is a seller of sewing machines, and he roams all over the area to fulfill the orders of his customers. He is also the best friend of Eula’s father, Will Varner, so his narration highlights the past of Mrs. Snopes and Flem Snopes. In this manner, the narratives of three narrators create the image of this romantic rebel.

Temple Drake is another unforgettable romantic rebel whose voyage from sin to salvation has been shown in Sanctuary and “Requiem for a Nun”. Firstly she appears as a girl of seventeen in the novel, Sanctuary. She is the only daughter of Judge Drake, and studies in Oxford University. She is a daring, defiant, and reckless flirt who frequently goes on dates with the town boys. They come to pick her in cars while university students are not allowed to keep cars. On alternate weekends she goes to the Letter Club and dances with many boys. In yearly Ball jealous town boys watch her entering “the gymnasium upon black collegiate arms and vanish in a swirling glitter upon a glittering swirl of music, with her high delicate head and her bold painted mouth and soft chin, her eyes blankly right and left looking, cool, predatory, and discreet” (25).

While dancing she changes her partner quickly and frequently. Once she stayed with Gowan Stevens till dawn, and when she came back her face was quite pale. The town boys used to make fun of her by repeating her pet dialogues: “‘My father’s a judge’ ” (26). Her boyfriend, Gowan, is a drunkard, and one night he continuously drinks wine and gets late for the train in which Temple Drake is coming. Then he drives his car at the dangerous speed of forty miles an hour, and reaches the station of Taylor while the train is just moving out of the station. Temple jumps from the moving train, but when she looks at his wild face, at his ruined collar, and shirt she cries, “‘You’re drunk’, You pig. You filthy pig’ ” (31). Temple asks him to take her back to Oxford, but he takes her to Goodwin Lee’s place to get a bottle of wine.
Thus, he opens the door of hell for Temple. There he is beaten badly, and Temple becomes the centre of attraction for every bootlegger. Scared and confused Temple starts running from one corner to another. While running Temple faces “Popeye with a grimace of taut, toothed coquetry” (40), and asks him to take them back to town in his Packard. He becomes angry, and in his soft, cold voice he orders Jack, “‘Make your whore lay off of me Jack’” (41). Gowan at once obeys him, and stops Temple from talking to Popeye with a warning. Then this helpless girl realizes that she has not eaten anything in the whole day. She also remembers her college and home. She moves quietly in the house, but when she finds a shotgun leaning beside a door she gets scared, and starts crying. She also feels some movement behind the wall from where emerges an old man. She hides herself behind a box in the kitchen. In this dangerous, difficult, and fearsome situation she tries to remember almighty God, but she is unable to call the heavenly Father, so she begins to say, “‘My father’s a judge; my father’s a judge’” (43) over and over until Goodwin lifts her. Deborah Clarke comments, “Temple finds herself unable even to name God indicates both the degree to which she is excluded from the symbolic and fragility of that realm” (54). Then to secure herself she stays with the woman who is cooking supper. From the kitchen she looks at Gowan who is getting drunk for the fourth time since their departure from Taylor. In this horrifying situation she misses her family, and tells the woman, “‘I’ve got four brothers. Two are lawyers and one’s a newspapers man. The other’s still in school. At Yale, my father’s a judge. Judge Drake of Jackson’” (44). She recalls her youngest brother’s warning, that he will beat her if ever she will be seen with that drunkard. Now she realizes her mistake, but it is too late. She pleads to Gowan to take her back immediately or lend him enough money for a ticket to go back. She wants that nobody should know about her elopement, but Gowan pays no attention to her as he is drinking again. Wailing Temple is scolded by Ruby, that till now she has been going out with kids, but if she will confront a man then she will lament about the consequences. Temple says, “‘I’m a pure girl. I don’t do that...’” (47). Temple also tells Ruby about her first affair with Frank when one day her father locked her in a room, but being a fearless girl she climbed down the drainage pipe, and met Frank. Temple begged him to go back, but he replied that they would go together. They went
to her house to take her suitcase and to inform her father. On reaching home they found her father sitting in the porch with a shot gun. Temple tried to save Frank, but he came in front of her and was shot by her father who was shouting at her, “‘Get down there and sup your dirt, you whore’” (48).

Mrs. Goodwin Lee also calls Temple “a little doll faced slut”, “little putty face” and “poor little gutless fool” (49-50). Ruby knows that she is oblivious of the dangerous circumstances in which she has put herself after running away from the school. While Ruby tells her own story Temple gets a shock. Ruby says to her, “Man? You’ve never seen a real man. You don’t know what it is to be wanted by a real man” (49). In the dining room ruffian Van asks her to sit in his lap, and forcefully draws her towards him while she tries to resist. Goodwin saves her from his hard grip, but she is scared so much that she starts running like a whirl in the weeds. She runs towards the main road, but finding no way out she returns to the house and in the porch she crouches against the door. Tommy comes near her and offers her something to eat. Van also comes there, and asks her to accompany him for a walk. Mrs. Goodwin Lee, Goodwin, Tommy, and Gowan ask Van to leave her alone. Then they send her in a bedroom where the helpless girl puts a chair against the door for her protection. Seventeen years old scared Temple looks like a girl of eight or ten. She tries to hear the sound beyond the wall for which she turns her neck, and in that position she looks like a paper Mache doll. All men take drinks again and Gowan gets so much drunk that others have to carry him to the door of the bedroom where Temple is lying “like an effigy on an ancient tomb” (58). Van furiously asks Temple to open the door, and insults her by saying, that he is bringing a customer. Van kicks and pushes the door. Then he bangs at the door and deliberately spits blood on the floor. Popeye also comes there. He moves towards Temple but is stopped by Goodwin Lee. Frightened girl stands in a corner while Gowan snores due to excessive drinking. Because of all these shocking incidents Temple becomes motionless. Goodwin shakes her to make her conscious, but she sinks to the floor. Then he carries her and puts her on the bed beside Gowan who is senseless and unaware of Temple’s predicament. Popeye is also attracted towards Temple. At midnight he comes in the room and stands near the bed on which Temple and Gowan are lying. Ruby, who is keeping a
close watch on Popeye’s movement, smells danger for Temple. After Popeye’s departure from the room she wakes Temple and asks to follow her. While Temple whispers that she has not got anything on, Ruby rebukes her, “‘Do you want your clothes; ...‘or do you want to get out of here?’” (66). Depressed and grief stricken Temple is ready to do anything for her escape from the place. Ruby hides her in their crib which is full of rats and cotton seeds. Poor girl trembles and cries a lot when a rat comes under her feet, “‘A rat?’ ...‘a rat? Open the door! Quick!’” (67).

Paradoxically Gowan who is responsible for Temple’s predicament hesitates to face her in the morning. The rage for his own condition and the agony of the prospect of facing her are too much for him that he runs away from the place while Temple hidden in the crib shudders at the thought of rats. In her miserable condition Temple remembers that her class fellows in University must be wearing new spring clothes and strolling along shaded trees in the morning. Temple in spite of being a Judge’s daughter spends her night in a crib full of rats and cotton seeds. Moreover, she is extremely hungry as she has not eaten anything for two days. She talks to herself, “‘I haven’t eaten since...since... yesterday was one day,..., but I didn’t eat thn. I haven’t eaten since .... and that night was the dance, and I didn’t eat any supper. I haven’t eaten since dinner Friday, ... And now it’s Sunday” (72).

Imprisoned in the house of criminals and murderers, helpless Temple has only a little streak of hope in Ruby who has hidden her in the crib. In the house there is no toilet so Temple has to go to their barn for morning bowels. There she sees an outline of a man, and runs back. Reaching in the house she tells Ruby that a person in the bushes has been watching her. Wailing Temple again takes shelter in the crib, and unfortunately she encounters a rat. She is horrified to see a rat at the distance of twelve inches. To convey the horror of the incident the novelist writes:

her face not twelve inches from the cross-beam on which the rat crouched. For an instant they stared eye to eye, then its eyes glowed suddenly like two tiny electric bulbs and it leaped at her head just as she sprang backward, and treading again on something that rolled under her feet. (76)
The sequence of fearful and horrifying incidents continues in Temple’s life. In the morning she tries hard to open the crib door and looking at the Tommy standing in the hallway she feels some support. But when she finds Goodwin standing at the back door of the house she whirs and leaps back into the crib. She is so much afraid to see Goodwin that her voice makes “a thin eeeeeeeeeeeeeee sound like bubbles in a bottle” (80). Now in the present predicament fear of rats is lesser than the fear of Goodwin and Popeye. She tells Tommy that now she is not afraid of rats, and he should not let anybody enter the crib. Tommy is unable to stop Popeye who forcibly enters in the crib and spoils her virginity with a corncob. Then Popeye forcibly takes her to town in his car. Now Temple’s condition is like a sleep-walker, and she feels “her blood seeping slowly inside her loins . . . listening to the hot minute seeping of her blood. She speaks to herself, ‘I’m still bleeding. I’m still bleeding’ ” (110). Looking vacantly at the roadside she screams a lot for which she is scolded by Popeye. In town he directly takes her to Reba’s brothel where she gets the assurance that her bleeding will be stopped by Dr. Quinn in two minutes. She tries to conceal her nakedness by wrapping herself in a towel while Minni washes her knickers. In brothel she finds the smell of stale food and alcohol. Even in her ignorance she realizes that she is surrounded “by a ghostly promiscuity of intimate garments, of discreet whispers, of flesh stale and oft assailed and impregnable beyond each silent door . . .” (115). There this poor girl is forced to take a drink, and when she sees her image in a dim mirror she finds that she is looking like a ghost. Then the doctor comes to check her, and she cries like a child. While lying in the bed she thinks about her schoolmates and their preparation for Ball. To forget her misery Temple imagines that it is half past ten on Sunday morning and she is still at school thinking about with whom she has to go on date. She used to write the names in her dairy so that she does not have to bother about who is coming. When Horace Benhow goes to the Oxford University to enquire about Temple, he sees that her name is written by pencil on the lavatory walls by the crazy boys. Thus, Temple is totally a romantic fool, and flirting with so many boys was a pastime for her. Moreover, she remains lost in her childish imagination.
In the brothel imprisonment Temple is pampered by Popeye as he spends a lot of money on her dresses and make-up items. Abnormal Popeye brings a lover also whose name is Red. For four days Popeye brings him daily for one hour in her room, and while he makes love to her, Popeye watches them. Temple by bribing the maidservant tries to run away with Red but Popeye, who keeps a close watch on the house, catches her and kills Red. Thus, because of her foolishness Tommy and Red are murdered. In the end of the novel she gives her witness against Goodwin. So he is declared a rapist and a murderer for which he is burnt alive by the town’s people. His death orphans his son and his wife. Temple bears no ill will, but still she is proved a death sentence for Frank, Tommy, Red, and Goodwin. Unintentionally she ruins the life of Ruby La Marr and her child also. Thus, Temple’s foolish act of running away from school invites suffering and misery in her life. By the example of Temple the novelist insists on the acceptance of ethics and norms of society. After twenty years he developed the character of Temple Drake in his fifteenth novel cum play, “The Requiem for a Nun,” which is a sequel to Sanctuary. Seventeen years old Temple Drake of Sanctuary now has become Mrs. Gowan Stevens who is a mother of two children. Faulkner writes, “She is in the middle of twenties, very smart…” (46). In the play she appears in Scene-II as a bereaved, startled, and depressed mother because her little six months old baby has been killed by her nigger servant, Nancy, who calmly accepts her crime and gets a death sentence. Temple gets irritated at Nancy’s calm acceptance because according to her this is mere foolishness which leaves no scope for mercy and excuse. She hysterically mimics Nancy’s words: “Yes, God. Guilty God. Thank You, God” (47). Defense Attorney, Gavin Stevens, offers her a handkerchief thinking that perhaps Temple will cry for her killed little baby and Nancy, but she resolutely tells him, “‘If what you come for is to see me weep, I doubt if you’ll even get that. But you certainly won’t get anything else. Not from me. Do you understand that’ ” (50). Diplomatic, clever, and faithless Temple at once changes her tone and again wears the mask of a grieved mother when she hears the sound of the footsteps of her husband. Gavin Stevens wants her help in the case of Nancy as he doubts that reality is hidden, but Temple out rightly refuses saying, “‘Not from me, Uncle Gavin. If someone wants to go to heaven, who am I to stop them? Good night.
Good bye’ ” (58). After this she leaves for California though in some remote corner of her heart she is aware that Nancy has been punished wrongly, so her conscience does not let her to be at peace. Then only seven days before the hanging of Nancy she gets a telegram from the lawyer, Stevens, saying, “You have a week yet until the thirteenth. But where will you go then?” (67). At the same time her son also questions her, “ ‘Will we stay here until they hang Nancy, Mamma? ...where will we go then, mamma?’ ” (68). These two unanswerable questions bring her back in Jefferson. Faulkner, who “decided to center his attention on the unpleasant truth which most writers ignored” (Tasker 322), presents inner reality of Temple. In front of the world she has a respectable status of rich Mrs. Gowan Stevens while at heart she is still the same flirt Temple Drake whose inclination is always towards evil. Now this respectable lady develops a secret love affair with the brother of her first lover, Red. Lawyer Stevens exhorts her to tell the truth at least for her own peace saying, “ ‘What we are trying to deal with now is injustice. Only truth can cope with that or love…call it pity then. Or courage. Or simple honor, honesty, or a simple desire for the right to sleep at night’ ” (76-77). Faulkner here presents a psychological truth that a sinner cannot be at peace though he is declared innocent. Criminal’s heart suffers silently for his hidden crime. William Shakespeare has shown in his play, “Macbeth” that lady Macbeth walks in sleep and exposes all her hidden crimes.

The novelist also presents his favourite theme of the presence of past in the present through Stevens who says, “ ‘The past is never dead. It’s not even past’ ” (80). The past of Temple Drake affects the present of Mrs. Gowan Stevens because Temple was a “Mississippi debutante whose finishing school was the Memphis sporting house” (101). Temple also admits before the Governor that in her adolescence she slipped off the train “because Temple Drake liked evil” (117). When their car wrecked she could have gone back to her father and brother but she preferred the murderer. She also tells that the psychopath, Popeye, used to bring costly perfumes, fur coat, and cloths for her in the brothel where she was “safe in the middle of the sin” (124). Popeye even brought a lover for her as he wanted her to be contented, but “ ‘Temple didn’t want to be contented. So she had to do what us sporting girls call fall in love’ ” (124). During her six weeks stay in the brothel she wrote obscene love
letters to Red. After the span of eight years these letters were used by Red's brother, Pete, to blackmail her. Mrs. Gowan Stevens, a mother of two babies, was evil and corrupt at heart even after six years of her marriage with Gowan Stevens who felt himself responsible for Temple’s ruin. So instead of buying those letters, Temple Drake in the guise of Mrs. Gowan Stevens thought “to produce the material for another set of them” (131). At this time she realized that even after her marriage and two babies she had neither reformed nor forgotten about the letters. She hired a reformed nigger whore so that she would have someone to talk to. Before the Governor she also acknowledges that in their married life, she had everything except forgiveness. The shadow of her evil has removed peace from her family life. In their social circle they were highly praised and applauded when they saved a nigger whore from a gutter and employed her as a nurse of their children. The members of Young Country Club were ignorant about the fact that Temple Drake had chosen “the exdope fiend nigger whore for the reason that an ex-dope-fiend nigger was the only animal in Jefferson that spoke Temple Drake's language” (136). Now, Nancy became her confidante and in leisure both of them were like “the two sisters in sin swapping trade or anyway a vocational secrets over Coca-Colas in the quiet kitchen” (137).

Nancy realized that the payment of the money and jewels to Pete was not a problem for Temple rather she had planned to run away with Pete. She did all the preparation after sending her husband on a week's fishing trip and her son Bucky to his grandmother. She wanted to take the small baby with her. Nancy tried in vain to stop Temple by hiding her stolen money and diamonds. However, Temple was bent upon running away with Pete. Nancy was aware of the fact that Temple can easily befool her husband. She was shocked to see that she was ready to leave her husband and her son to satisfy her lust. But Temple is ready to leave everything because, “For Temple Drake sex is an awful game in which desire is over stimulated . . . when circumstances change and polite convention are dropped she is incapable of making any adjustments” (77). Nancy knowing the nature of Temple and the greed of Pete was very much sure that her new man would throw Temple out when he would not get money from her husband and father. Then Temple would drop the little baby “into a garbage can and... will be rid of both of them” (161). Temple became furious at
Nancy's interference and wanted to hit Nancy, anyhow she controlled herself and asked her to hush. Nancy with a strange look in her eyes replied: “‘I’ve hushed.’” (162) In fact, Nancy had hushed the small baby by strangling because she loved her and wanted to save her from the dark, insecure, and ignoble future due to her mother’s foolish act of running away from the house with a ruffian and blackmailer, Pete.

Temple exposes all her weaknesses before the Governor and claims that her honest confession is “‘not for the sake of her (Nancy’s) soul because her soul doesn’t need it, but for mine’” (169). Now Temple also remembers that during the funeral procession of her little baby when they reached near the jail she found that Negro prisoners were standing in the barred windows and enjoying funerals also. Temple felt that they were better than her as “they have escaped having to escape” (169). The lawyer tries to tell Temple that Governor’s refusal to save Nancy is in fact a kind gesture as he also wants to save the life and natural home of the boy for which Nancy has sacrificed her life. Temple also realizes that “the judge could have thrown us both out and given Bucky to an orphanage, and it would be all over. But now it can go on, tomorrow and tomorrow and tomorrow, forever and forever and forever” (180).

Shocked Temple falters and stumbles on the first step of the staircase as she walks like a sleep walker, and she cries for salvation, “‘To save my soul- if I have a soul. If there is a God to save it- a God who wants it’” (182). Temple’s last meeting with Nancy in the jail means an assurance to Nancy that Temple will start her new life so that she can be forgiven for her sin. Nancy’s calm face, who is going to be hanged tomorrow, becomes an enigma for Temple. Nancy didn’t try to save herself because she has chosen salvation in place of false hope.

In the mid of acute suffering and confusion, grief-stricken Temple is ready for complete submission before the almighty God:

‘Then let Him talk to me. I can get low for Him too, if that’s all He wants, demands, asks. I'll do anything He wants if He’ll just tell me what to do. No:
how to do it. I know what to do, what I must do, what I have got to do. But how?’. (235)

Nancy gives her last message to Temple by saying: “‘Trust in Him’. . . ‘But you got to trust Him. May be that’s your pay for the suffering’ ” (236). Stevens also agrees that “The salvation of the world is in man’s suffering” (237). Temple is unable to digest the bitter reality that Nancy and her little baby have to suffer because of her foolish act of slipping off the train eight years ago. The last words of Nancy to Temple are: “‘Believe’. . . ‘Believe’ ” (243). Thus, Faulkner has described the voyage of Temple Drake from sin to salvation at the cost of Nancy and her small baby’s life. Faulkner’s theory of sin culminating into total destruction and extinction is also presented in *Absalom, Absalom!* But here Temple’s family is saved only because of the sacrifice of Nancy.

Emmy in *The Soldiers’ Pay* is Donald Mahon’s sweetheart of school time as they studied in the same school. Emmy tells Mrs. Powers that in school Donald was a self willed wayward boy who used to roam in country without cap and coat. Sometimes he did not come back for two three days. His face also looked wild as if “he ought to live in the woods” (121). Most of the time he remained absent in school. Their acquaintance started in school time when many times they came back together. One night he came to her house and as she also liked him they started to spend maximum time in each other’s company. Emmy tells Margaret:

> ‘When we was both younger we dammed up a place in a creek and built a swimming hole and we used to go in everyday. And then we’d would lie in an old blanket we had and sleep until time to get up and go home. And in summer we was together nearly all the time’. (121)

Emmy was afraid of her father so she told lies to her father though she hated this thing. But Donald was a brave boy and he told everything to his father. When she was fourteen years old her father came to know about their friendship and he stopped her from going to school. Consequently, she had to stay at home all the time. Moreover, her father took a promise that she would never meet him again so
when Donald came to her house she told him that she could not go. Meanwhile a rumour got around that he was getting married so Emmy could not sleep for nights. At night she used to sit in her porch and thought about him. One night he came to her house and together they went to their swimming hole. That time Emmy was sixteen years old and Donald nineteen. They spent the night in the woods and he made love to her. While narrating this incident to Mrs. Powers, Emmy explains her feelings: “I was afraid and I wasn’t afraid. It was like everything was dead except us” (123). When in the dawn time she came back her father was standing in the porch and he shouted, “You whore, I’ll beat you to death,…’” (124). She also challenged her father and the same day she left her father’s house forever. Firstly she got a job of stitching for a dressmaker, Mrs. Miller, and she was allowed to sleep in her shop. After their brief romantic affair Donald left for war. Before departure he told everything to his father and asked his father to keep Emmy in their house. So after three days Donald’s father brought Emmy in his house and since then she has been staying with him. Irony lies in the fact that wounded Donald in his semi comatose state cannot recognize her. He is wounded so badly that he is no better than a dead man. Moreover, he is completely unaware and unconcerned with his surroundings. As he has lost his memory and he is unable to remember how he was wounded. In addition to it he is now slowly going blind. Emmy gets a severe shock and it is intolerable for her that Donald, once her passionate lover, does not recognize her and she cries bitterly saying, “He didn’t speak to me!’…’But me, me! He didn’t even look at me!’” (106). Mrs. Powers gives her support as the sobbing Emmy clings to her and she feels that they have the ‘kinship of tears to tears’ (106). In fact, Emmy is the fore shadow of Dilsey who can bear suffering with fortitude and who is the incarnation of the virtues of human heart: compassion, sacrifice, and endurance. Emmy accepts the wounded Donald and she is very much aware of the fact that she cannot get him as a lover so she starts to take care of her dying lover in a motherly manner. As he is going blind she guides him in taking food with intense devotion and tries to spend maximum time with him. Tirelessly she does everything possible for him and does not allow any other person to take her place. Faulkner through the technique of contrast and juxtaposition highlights Emmy’s true and sincere love for
Donald. While Cecily, a fashionable flirt, befools many people at a time. She agrees to marry the wounded Donald not out of love and compassion but she wants to acquire the wounded war hero as a trophy in the race with Margaret and to get public admiration. In contrast to her Emmy serves him selflessly and affectionately. She is projected as an ideal of love as for his sake she left her home in teenage and since then she has been serving his father without demanding anything in return. Now she tries to help the wounded Donald in every way. Looking at her dedication Mrs. Powers thinks: “The Donald she had known was dead; this one was but a sorry substitute, but Emmy was going to make the best of it, as women will” (274). Emmy's feelings and reactions are presented in such a manner that her portrait becomes lifelike and an attentive reader feels that Emmy is her next door neighbor whom he/she knows very well. In the present novel the novelist has shown various individual and distinct responses to the critical situation of Donald depending upon their own nature, personality, and behaviour including the depth of the feelings of love and relationship. In family only the rector and Emmy are concerned and worried about Donald. When Emmy comes to know about the death of Mrs. Powers' husband in war she immediately feels true sympathy for her. As their losses are similar she feels that they are like 'sisters in sorrow’ (119). Emmy groans again due to intolerable pain of her lover’s loss and thinks, “My Donald was killed, too” (119). Emmy is shown very much attached to Donald. While telling her love story to Mrs. Powers she admits that she liked Donald better than anybody. Mrs. Powers' sharp intelligence recognizes Emmy’s infinite love for Donald and she decides that Emmy is the right woman to whom Donald should marry hence she asks Emmy, “Would you marry him, Emmy?” (277). But due to her pride Emmy refuses by saying that she is not ready to take another’s leaving though in her heart she wishes that Mrs. Power should ask her again:

Marry him? Yes! Yes! Let him be sick: she would cure him; let him be a Donald that had forgotten her—she had not forgotten: she could remember enough for both of them. Yes! Yes! She cried, soundlessly, stacking dishes, waiting for Mrs. Powers to ask her again. Her red hands were blind, tears splashed fatly on her wrists (278).
Unfortunately Mrs. Powers does not ask her again, and Emmy’s pride compels her to hide her tears so she leaves the room. Thus, Emmy is literally opposite to Cecily who just cares for her own pleasure. Emmy is ready to accept Donald in the worst situation but Cecily cannot do that though she is officially engaged to him.

To highlight her past Faulkner has used the technique of stream of consciousness. Emmy remembers that in her school time she had to wear coarse dresses and cheap shoes as she belonged to a poor family. Moreover, she had to help her parents in household work after her return from school while other girls used to ride in cars, talk with boys, dance with boys, and eat ice cream. Poor girls like her were useless for boys but when she was spending time with Donald she forgot that she was not pretty. Thus, the novelist exposes the dark hidden feelings of a woman's heart and her struggle between ego and passionate love. Donald's death is intolerable for her. She is too shocked to cry. In the inner cores of her heart she cries, "(I would have cured him! If they had just let me marry him instead of her!)") (301). She does not go to attend his funeral. Like a mad woman she roams in the places where she and Donald had spent time together. She feels that Donald is standing on the other side of the pool. She is not ready to accept the bitter reality that her Donald has died. In ignorance of her grief, the rector feels that Emmy is facing the disaster very bravely. He tells Joe, “‘Well, Joe, things are back to normal again. People come and go, but Emmy and I seem to be like the biblical rocks’” (323). In reality they are the most affected persons. In comparison to Cecily's flirt nature and Mrs. Powers' help to Donald due to her guilt, Emmy becomes the epitome of selfless, sincere, faithful, and true love. Another aspect of Emmy's character is illuminated in her attempt to save herself from Jones for whom Emmy has become an obsession. Even in his dreams he follows her. By nature she is brave and self sufficient when Mrs. Powers offers to help her in the case of Jones, Emmy replies, “‘About that worm? I can take care of him, all right. I do my own fighting’” (288-89), but in the end crafty Jones gets success in obtaining Emmy after the death of Donald Mahon as she has lost her senses and become still like a statue. Describing her miserable condition Faulkner writes, “Her Donald was dead long, long ago. The clock went Life. Death. Life. Death. There was something frozen in her dust, like a dish-cloth in winter” (302). Thus, Emmy is
an admirable image of woman who has true, selfless, and infinite love in her heart for Donald. Her faithfulness, sincerity, boldness, solidity of character, boundless love for Donald, tireless service of rector, emptiness of her life, rock like stability, her acceptance of fate, and satisfaction leave an indelible impression on reader's mind. Emmy's image becomes immortal in the memory of readers because Emmy is not a lifeless painting rather she appears to be a living entity who has passionate feelings, her own happiness, sorrows, deprivations, circumstances, struggles, failures, and victories.

Miss Dorothy Jameson in Mosquitoes is a painter who preferably paints portraits and occasionally she paints “still life—harsh implacable fruit and flowers in dimensionless bowls upon tables without depth” (87). She is also called a “humourless inertia” (83). Faulkner has given the description of her body in a mocking manner. She has large and white teeth in her pale gums. She has a long frail body and grey eyes. She has spent two years in Greenwich village to assimilate American tendencies in her paintings. There she had a love affair also though she is still a virgin. Faulkner in a comic way describes her reason to take a man as a lover: “She took the lover principally because he owed her money which he had borrowed of her in order to pay a debt to another woman. The lover ultimately eloped to Paris with a wealthy Pittsburgh lady…” (88). After the elopement of her lover she spent a year abroad and returned to New Orleans to live a moderate life but in contrast to it she has registered her name in police record several times for reckless driving. She cultivates her individuality in spite of family’s nagging which is “like a sound of rain heard beyond a closed window” (88). She never gets success in containing her men except Mark as all of them have run out on her. Generally, she develops temporary interest in the men of potentialities but opposite to other women she never gives trouble to her men by “arbitrary demands on their time, never caused them to wait for her not to see her home at inconvenient hours, never made them fetch and carry for her; she fed them and she flattered herself that she was a good listener” (89). But even then no man stays with her for a long time. She feels jealous when she finds that other women always have at least one male friend, and how readily they replace them if they don’t move according to their will. She thinks about Eva Wiseman who has discarded her
husband, but still she is liked by men like Fairchild, perhaps due to attraction of same tastes. With soft placidity she observes Jenny’s passive appeal to senses, and how Mr. Talliaferro follows her even at the risk of Mrs. Mourier’s displeasure. She also observes that Pete also follows her “as a tide follows the moon, without volition, against his inclination, perhaps” (89). She is surprised to find that women who are not artist attract men, and she contemplates the reason which can be antitheses. Finally she concludes that perhaps the artistic man is not her type.

Jenny in the same novel is an unknown girl whom Patricia meets downtown, and invites her without having any prior acquaintance and intimacy. Jenny is aware of the possessive nature of her boyfriend, Pete, so she tells Patricia that Pete will not allow her to go alone. Both of them reach on the sea shore at the nick of time. Jenny thinks that if she were rich she will spend her time in more interesting manner than a voyage where there is nothing to look at. Through her example, the novelist conveys young generation’s preference for clothes, movie, and automobile. Moreover, her views are juxtaposed with the views of other people on board as on the very first day she feels bored and wishes: “Gee I wish there was a movie to go to or something” (67). Jenny’s description contains a comic tinge as the novelist tells that her only preparation to go on voyage was the purchase of a lipstick and comb. She does not have even a swimming costume. Patricia gives her own swimming suit in that she looks like “a toy balloon unwetted above the water” (70), and even in water she tries to save her makeup. In the creation of the image of Jenny the novelist has adopted the method of multiple-point of view. Mr. Talliaferro observes: “In the dusk Jenny’s white troubling placidity bloomed like a heavy flower…” (73). Even Dorothy Jameson feels “Jenny’s appeal- an utterly mindless rifeness of young pink flesh, a supine potential fecundity lovely to look upon: a doll awaiting a quickening and challenging it with neither joy nor sorrow” (89). Mr. Talliaferro is fascinated so much that he follows her “like a tack to magnet, volition less and verbose” (158). Paradoxically nearness of Jenny frightens him, and he runs away from the deck. While going for a boat ride Mr. Talliaferro cannot resist and jumps overboard. Consequently, he falls in sea water taking Jenny with him, and “they vanish beneath the waves” (167). Jenny gets scared and she weeps bitterly. After that drowning
incident whenever Mr. Talliaferro gets near her, he reminds her “of being helpless in that terrible suffocating, resilience of water, feeling again that utter and dreadful helplessness of terror and fear” (187). Here, Jenny represents the aimless youth of post-war era who have nothing to useful to do. They spend their time in watching movies and roaming with boyfriends.

Caroline White Sartoris was the first wife of young Bayard who died with her son on October 27, 1918. Miss Jenny tells Narcissa about her marriage. In Sartoris family everybody thought that at least young Bayard had settled in his life as he was teaching at Memphis flying school, and got married to Caroline. Miss Jenny tells that on the day of their marriage the Church was full of rented people and pupils. They invited Miss Jenny to dinner, but forgot to greet her at the stipulated time. They came to receive her after one hour. In the way they stopped at Delicatessen shop, and bought cooked food which tasted like swamp grass. Soldier friends of young Bayard and some other couples were attending the party. Miss Jenny was surprised to find that food was served in paper plates and their guests were either sitting on floor or standing because there was no furniture. Miss Jenny’s surprise on the manner of her housekeeping indicates the generation gap between Miss Jenny and Caroline. Miss Jenny also tells that when Caroline got pregnant she “Used to talk about it like it was her grandfather or something: Always saying Bayard won’t let me do this or that or the other” (55). Miss Jenny’s remarks reflect the lethargy of young generation. She was surprised that young people do nothing but believe in merely show off and merry making.

Dewey Dell is the daughter of Addie in As I Lay Dying. In the beginning of the novel Dewey Dell is reported to be sitting near her dying mother and fanning her, but in her mind she is thinking only about her pregnancy. She remembers how Lafe met her in forest and helped her in collecting wood and fulfilling her sack. After that they shifted to a secret shade, and there she could not control herself. Communication between Dewey Dell and brother, Darl, goes on without words: “He said he knew without the words like he told me that ma is going to die without words…” (16). Dewey Dell is afraid of him because he is the only one who knows the
secret of her pregnancy, and can tell to their father. Moreover, he is aware of the fact that Dewey Dell is eagerly waiting for mother's death and her funeral as she wants to buy abortion pills from the town. She is confirmed that she is pregnant "because God gave women a sign when something has happened bad" (37). Dewey Dell looks at Dr. Peabody and thinks that he can help her in getting rid of her pregnancy. To show her turbulent thought process Faulkner has used the technique of stream of consciousness as she thinks: "He could do so much for me if he just would. He could do everything for me" (37). Her thought process exposes the hollowness of the most intimate relationship of a mother and a daughter. It also presents the selfish nature of children for whose rearing a mother sacrifices her whole life. The novelist through the example of Dewey Dell projects the bitter reality of life that the love of children for parents is only a myth.

After Addie’s death, the reaction of Anse is also projected through the thought process of Dewey Dell. She looks at her father who takes his food but does not begin. His hands are half closed around his plate and with bowed head with "his awry hair standing into the lamplight. He looks like right after the maul hits the steer and it no longer alive and don’t yet know that it is dead" (38). In fact she hates her father who is selfish up to the last core and eats everything in supper without caring about his children. Dewey Dell feels herself responsible for her younger brother, Vardhman, who is too much shocked that he refuses to accept the death of his mother and makes holes in the coffin box. She asks him to go to the house to eat supper, "You better go on before he eats everything up... Go on, now, before that old green-eating tub of guts eats everything up from you” (40). Dewey Dell is in a fix due to the loss of her mother and the problem of her pregnancy. She mechanically prepares food and then goes out to milk the cow and there she feels:

The dead air shapes the death earth in the dead darkness, further away then seeing shapes the dead earth. It lies dead and warm upon me, touching my naked through my clothes. I said you don't know what worry is. I don't know what it is. I don't know whether I am worrying or not. Whether I can or not. I don't know whether I ban cry or not. I
don't know whether I have tried to or not. I feel like a wet seed wild in
the hot blind earth. (40-41)

Darl observes every move of Dewey Dell and notes that her dress is
tightening due to pregnancy. The selfish nature of Dewey Dell is again highlighted
when due to the fear of the disclosure of her secret, she tells Gelpie that Darl has set
his barn on fire. Consequently, Darl is sent to an asylum. Thus, to hide her secret she
sacrifices the life of her brother. It is just the opposite of brother-sister affection and
love. Similarly in the novel, The Sound and the Fury, Jason cheats her sister, Caddy,
and here Dewey Dell cheats her brother. Moreover, she herself is cheated by a
salesman of medicines, Mac Gowan, who puts some talcum powder in six capsules
and gives to her saying that these are abortion pills. Moreover, he exploits her
physically also and says that it is a part of the treatment. The novelist narrates this
incident through the point of view of Macgowan: “I gave her the box of capsules. She
held the box in her hand, looking at the capsules. ‘Are you sure it'll work?’ she says,
‘Sure’, I says ‘When you take the rest of the treatment,’ ‘Where do I take it?’ she
says. ‘Down in the cellar.’ I says” (172). Dewey Dell is also exploited by her own
father who steals her money meant for her abortion pills. He is such a shameless
fellow that with his daughter’s money he gets a new set of teeth and a new wife.
Moreover, her father is such a self-centered fellow that he rebukes Dewey Dell when
she objects. He shouts, “‘I have fed you and sheltered you. I give you love and care,
yet my own daughter of my dead wife, calls me a thief over her mother's grave... I
wouldn't take it. My own born daughter that has eat my food for seventeen years,
be grudges me, the loan of ten dollars’ ” (178). Thus, through the character of Dewey
Dell, the novelist projects the crumbling structure of family relationships in a
materialistic world where everyone is running after his/her whims and tries to fulfill
them at the cost of others.

Little Belle Mitchell is the step daughter of Horace but she does not accept
him as her father. Whenever and wherever she gives the introduction of him she says
“‘It’s just Horace’ ”(14). She does not tolerate his interference in her affairs.
Lena Grove is the chief female character in one of Faulkner's finest novels, *Light in August*, which is a book about the race problems. As most of the successful women in his fiction are close to Nature, this rustic heroine is also presented as an embodiment of Nature. The novel opens with the stream of consciousness of Lena Grove while she is sitting beside a road and watching the wagon that is coming towards her. She thinks: “‘I have come from Alabama: a fur piece, All the way from Alabama a- walking. A fur piece’...I am further from Doane's Mill than I have, been since I was twelve years old” (1). In search of her lover she has been walking on the road for a month. Lena also remembers that she came to stay with her brother at Doane's Mill after the death of her parents. In her childhood when her father was alive she used to go to town with her father. They kept their shoes wrapped in paper beside their seats in their wagon as they wore shoes only in town. When she became a big girl she often asked her father to stop the wagon at some distance and then enter in the town walking on foot to give the impression that she lived in the town. At the age of twelve her dying mother asked her to take care of her father because she was the youngest living child. After her mother's death one day her father said to her," ‘you go to Doane's Mill with McKinley. You get ready to go, be ready when he comes’ ” (2). After that her father also died. Her brother came in a wagon, and they buried their father behind the country church. Next morning they had to start their back journey as her brother had to return the borrowed wagon by nightfall. Her brother who was twenty years senior to her worked in a mill. There was a track near the mill and a train daily fled on that track. Lena's brother lived in an unpainted house of four rooms with his wife. Lena had to do all the house work. She had to take care of her nephews as her sister-in-law most of the time either remained pregnant or in labour room. In her brother’s house Lena was asked to sleep in a room at the back of the house with her oldest nephew, and then their number increased to three in eight years. After living there for eight years Lena learnt to open and close the window of the room silently, but after opening the window for twelve times she realized that “she should not have opened it at all" (3). Lena Grove's sister-in-law told her brother about her pregnancy. He was a hard man and called her a whore, but she repeated stubbornly, “‘He's going to send for me. He said he would send for me’ ”
Lucas Burch has already gone away from the place six months ago, but still Lena has unshakable faith, confidence, and hope that Lucas Burch will send a message for her. Being an inexperienced and innocent girl she is unable to imagine that her lover has cheated her. Two weeks later she also ran away through the window. It was a little window and now she faced great difficulty in crossing that window due to the advance stage of pregnancy. Now she had the feelings of remorse and regret. She thought: "If it had been this hard to do before, I reckon I would not be doing it now"

Lena Grove was very much aware at the time of leaving her brother's house that her pregnancy without marriage was a disgrace for her family. Everybody was annoyed with her and did not want her to stay in the family, so if she had departed by the front door in the day light nobody would have stopped her but still she preferred to go by night and through window.

While walking on the road she has a palm leaf fan and a small bundle which contains thirty five cents in nickels and dimes. Her shoes are worn a little so she feels the dust of the road beneath her feet. She removes her shoes and carries them in her hand. In spite of so many difficulty she walks with ‘unflagging and tranquil faith’(4). Already she has walked for four weeks asking about Lucas Burch but she has got no information. Following the suggestions of people about the possible habitat of Lucas Burch and accepting the ride offered to her she has covered quite a long distance from Doane's mill. But even then she feels that she has been moving" like something moving forever and without progress across an urn"(5). Her physical appearance and manner of walking are shown through the point of view of two passersby: Armstid and Winter Bottom. They observe her confidence and Winter bottom says, “‘I reckon she knows where she is going,... she walks like it’ ”(7). From her way of walking Armstid assumes that she has come from a far off place and still she has to cover a lot of distance. He says, “‘She aint come from nowhere close’ ”(7).

Lena Grove presents a sharp contrast to Joe who is confused about his identity and this confusion leads him to a terrible death by lynching. Lena has a profound trust and a great reserve of patience. Even for a single moment she does not doubt Lucas Burch and his intentions though in reality he is a cheat as he has run away to a far off place and lives with a changed name. Her innocence and full confidence in Lucas Burch are
the two great energies with her which are propelling her towards her destination even in the critical condition of imminent delivery. Moving on the road she looks like "...swollen, slow, deliberate, unhurried and tireless as augmenting afternoon itself"(7). Faulkner's liking for such a calm character is evident as he has used so many adjectives and adverbs in describing her sitting on a roadside with her bare feet in a shallow ditch and looking at the wagon coming towards her: “...she looks up at him quietly and pleasantly: young, pleasant faced, candid, friendly, and alert” (9). Absence of wedding ring and her advance pregnancy raise many questions in the mind of onlookers. Armstid is also surprised that she has come from a far off place, Alabama, and asks about her people, “Alabama? In your shape? Where's your folks?”(9). But Lena Grove very calmly tells him that she is looking for Lucas Burch who is working in Jefferson in planning mill as people in the way have told her. Armstid is astonished at her courage and dare but she says, “ ‘Folks have been kind. They have been right kind’ ” (10). Her positive and hopeful attitude is also juxtaposed to Joe's own doubts, and indifference to people who want to help him. Lena Grove walking in an unknown area is fully satisfied with the help of different people in different places but Joe is incapable of this quality, and he is unable to associate himself either with white men or niggers. Lena Grove's steadfast hope gives her assurance of finding her man. She says to Armstid, “ ‘I reckon I’11 find him. It won't be hard. He'll be where the most folks are gathered together and the laughing and joking in. He always was a hand for that’ ” (10). In Mississippi, she stays at Armstid's house. Mrs. Armstid enquires about her marriage and gets surprised at her foolish optimism. She is sure of this that Lena will not see her lover again. Foreseeing her coming trouble she gives her egg money to Lena Grove who thinks with serene pride, "Like a lady I et. Like a lady traveling. But now I can buy sardines too if I should so wish" (23). This happiness of possessing money, and freedom to spend according to her own wish, delights Lena. She enters planing mill and calls the man who is working there but her face fades "like the dying agitation of a dropped pebble in spring’"(45) because the man is not Lucas Burch. She realizes her mistake that all the people were saying 'Bunch', but she thought that she had heard it wrong or perhaps they were pronouncing his name wrongly. This man, Byron Bunch, falls in love with her at first sight, and he observes her calm, quiet,
tranquil, and serene face though she has been betrayed and deserted by her lover. Lena is intelligent also as from the description of Brown by Byron Bunch she judges that he is Lucas Burch, and she enquires from him whether Brown has got a little white scar right on his mouth.

Milly Hines was the mother of Joe in the same novel. In her adolescent age, she got entangled with a Mexican circus man who was part Negro. She was the daughter of Euphens Hines. He was a quarrelsome little man who was put in jail on the next day of his daughter’s birth. According to Mrs. Hines “the devil was in him” (352). When Milly got entangled with a Mexican circus man he became angry, and due to hatred he called his daughter, “the walking shape of bitchery and abomination already stinking in God’s sight” (353). Once Milly went to see circus with a known family, but she did not come back at night rather she sent a message that she would stay with her friend. Hines became furious and immediately he went in search of Milly. With his accurate estimate in pitch dark he found the buggy in which Milly was with her lover. Without saying anything he shot that Mexican Man, and brought stunned Milly back. As he wanted to take revenge from Milly, he did not allow his wife to call a doctor at her delivery time. He sat on the stairs with a rifle, and watched her torture. After a lot of struggle Milly died and he saw her death in a cruel manner. Here, through the example of Milly, Faulkner shows the mentality of Patriarchal society where virginity of a girl is attached with the honour of the family. In The Sound and the Fury Mrs. Compson outcasts Caddy and her brother commits suicide while in this novel Mr. Hines lets Milly die unattended at the time of her delivery. Moreover, Milly’s case projects that killing for honour was frequent at that time. Later on Mr. Hines left her son at the door of an orphanage, and never told his wife about it for thirty three years.

Laverne in Pylon is a woman who almost looks like a man with her mediocre stature and height. She has “the pale strong rough ragged hair actually darker where it was sun burned, a tanned heavy jawed face in which the eyes looked like pieces of china” (21). She is a strange woman who lives with two flyers: Roger Shumann and Jack Holmes. All of them live the life of gypsies as they have no
particular place to live. They move with one “car opener and a blanket to sleep on under the wing of airplane when it rained hard …” (43). The reporter observes that these two flyers are not after money but glory. Laverne also works as a responsible member of their team because she knows about every tool which is used in repairing. Moreover, her language is also abusive like males. At the time of her need she borrows money from the reporter. Once she tries to learn how to jump with a parachute, but by chance she falls on the ground amid the yelling crowd. Terrified Laverne is taken to Jail where she is exploited by the police officer. She is released only on the request of a minister. Then she shows her “dress now in shreds and the scratches and bruises on the inside of her legs and on her jaw and face and the cut in her lip” (202). Through her case the novelist exposes the exploitation of common men by the uniformed police. The irony of the situation lies in the fact that police men are paid by the government for the protection of general public, but paradoxically they are the very beings who inflict torture. To show the reason behind her strange, way ward, and abnormal living style the novelist presents her past life. Laverne tells the reporter that she became orphan in teenage so she had to live with her married sister who was twenty years elder. Her forty two years old husband exploited fifteen years old Laverne many times. When one day she refused to go with him as she got entangled with a young man, he told his wife about Laverne’s affair. Consequently, she was turned out of the house and had to live a loose character life. Before Roger’s father also she accepted that she was born bad. After the death of Roger she leaves Roger’s son with his grandparents even though she is not sure about his paternity. She has to leave him because she was not sure whether she can buy for him “enough food to eat and enough clothes to keep him warm and medicine if he is sick…” (317). Moreover, she is going to have another child who belongs to Jack Holmes. In Faulkner’s fiction she is a memorable romantic rebel and projects the aimless life of young ones.

Thus, these romantic rebels are shown running after their romantic notions of finding love. They ignore the instructions of their parents, and run after their impulses blindly and thoughtlessly. Consequently, they invite trouble for themselves and others. Indirectly Faulkner has condemned their reckless behaviour as he has shown the rejection of Caddy by her brothers, husband, and mother. Even Benjy, an
idiot child, objects in his own style. Quentin commits suicide due to this intolerable grief. Mrs. Compsons also banishes the divorced daughter. Ultimately, she has to lead the life of a keep. Throughout her life she suffers due to her romantic notions and promiscuity. Miss Robyn’s urge to do something adventurous takes her to a swamp where only in one day she suffers a lot and reaches near her death. Eula Varner’s search for love leads her to suicide. Dewy Dell is also exploited because of her pregnancy. Emmy has to leave her home as she is called ‘whore’ by her father. Lena’s brother also calls her ‘a whore’ when he comes to know about her pregnancy. She is also discarded by her lover. Milly’s father shoots her lover, and declares death-sentence for Milly. Narcissa’s foolish act becomes unbearable for Miss Jenny and she dies. Temple’s flirtatious nature invites misery and suffering in her life. Moreover, unknowingly she becomes the cause of the death of so many persons. Her father shoots her first lover Frank while Tommy and Red are murdered by Poppy. Goodwin is burnt alive by the town’s people. Ruby La Marr becomes a widow and her son, an orphan. Temple’s daughter is murdered by Nancy who gets death-sentence for her crime. Through the examples of these romantic rebels Faulkner conveys that adultery is a sin. Salvation only comes through austere penance which lies in suffering that leads to the purity of body, mind, and soul. To some extent Faulkner’s novels are didactic as he believed in morality, dedication, compassion, patience, integrity, and love.